

Chapter 3: Sonata Form

- ☞ One of, if not *the*, most common Classical forms
 - Form continues up to, and including, the 20th Century
- ☞ Also called *sonata-allegro* form
 - *Sonata form* refers to a single movement
 - A *Sonata* is an entire multi-movement work
- ☞ Opening movements frequently use sonata form
 - Common in symphony, sonata, and string quartet
- ☞ This form also common in 2nd and 4th movements

Sonata Forms

Peter H. Smith



Sonata Forms:

Sonata Forms Charles Rosen, 1988 Nobody writes better about music again and again unerring insight into just the features that make the music special and fine The New York Review of Books *How Sonata Forms* Yoel Greenberg, 2022 How Sonata Forms proposes a new bottom up conceptualization of the history of the sonata as an aggregation of distinct elements found throughout the eighteenth century *Keys to the Drama* Professor Gordon Sly, 2013-01-28 Sonata form is fundamentally a dramatic structure that creates manipulates and ultimately satisfies expectation It engages its audience by inviting prediction association and interpretation That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power the universality and the tonal and stylistic adaptability of its conception This book presents nine studies whose central focus is sonata form Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form s exemplars At the same time common compositional issues analytical methods and overarching perspectives on the essential nature of the form weave their way through the volume Several of the essays approach the musical structure directly as drama casting the work as an expression of its composer s engagement with an idea or principle that is dynamic and at times intensely difficult Others concentrate their attention on a composer s use of motive which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas Analyses that seek to understand works with anomalous formal qualities whether engendered by a motivic component or not have a prominent place in the volume Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form defining qualities or events are central

Elements of Sonata Theory James Arnold Hepokoski, Warren Darcy, 2011 Elements of Sonata Theory is a comprehensive rethinking of the basic principles of sonata form in the decades around 1800 This foundational study outlines a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven sonatas chamber music symphonies overtures and concertos *How Sonata Forms* Yoel Greenberg, 2022 How Sonata Forms proposes a new bottom up conceptualization of the history of the sonata as an aggregation of distinct elements found throughout the eighteenth century **Elements of Sonata Theory** James Hepokoski, Warren Darcy, 2006-08-14 Elements of Sonata Theory is a comprehensive richly detailed rethinking of the basic principles of sonata form in the decades around 1800 This foundational study draws upon the joint strengths of current music history and music theory to outline a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven and their contemporaries sonatas chamber music symphonies overtures and concertos In so doing it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries Combining insightful music analysis contemporary genre theory

and provocative hermeneutic turns the book brims over with original ideas bold and fresh ways of awakening the potential meanings within a familiar musical repertory Sonata Theory grasps individual compositions and each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible ever changing historical norms and patterns These norms may be recreated as constellations compositional defaults any of which however may be stretched strained or overridden altogether for individualized structural or expressive purposes This book maps out the terrain of that conceptual background against which what actually happens or does not happen in any given piece may be assessed and measured The Elements guides the reader through the standard and less than standard formatting possibilities within each compositional space in sonata form while also emphasizing the fundamental role played by processes of large scale circularity or rotation in the crucially important ordering of musical modules over an entire movement The book also illuminates new ways of understanding codas and introductions of confronting the generating processes of minor mode sonatas and of grasping the arcs of multimovement cycles as wholes Its final chapters provide individual studies of alternative sonata types including binary sonata structures sonata rondos and the first movement form of Mozart's concertos

Two-dimensional Sonata Form Steven Vande Moortele, 2009 Two Dimensional Sonata Form is the first book dedicated to the combination of the movements of a multimovement sonata cycle with an overarching single movement form that is itself organized as a sonata form Drawing on a variety of historical and recent approaches to musical form e.g. Marxian and Schoenbergian Formenlehre Caplin's theory of formal functions and Hepokoski and Darcy's Sonata Theory it begins by developing an original theoretical framework for the analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century It then offers an in depth examination of nine exemplary works by four Central European composers the Piano Sonata in B minor and the symphonic poems Tasso and Die Ideale by Franz Liszt Richard Strauss's tone poems Don Juan and Ein Heldenleben the symphonic poem Pelleas und Melisande the First String Quartet and the First Chamber Symphony by Arnold Schoenberg and Alexander Zemlinsky's Second String Quartet Sonata Form William Henry Hadow, 1979 **A Sonata Theory Handbook** James Hepokoski, 2020-12-01 Sonata form is the most

commonly encountered organizational plan in the works of the classical music masters from Haydn Mozart and Beethoven to Schubert Brahms and beyond Sonata Theory an analytic approach developed by James Hepokoski and Warren Darcy in their award winning Elements of Sonata Theory 2006 has emerged as one of the most influential frameworks for understanding this musical structure What can this method from the new Formenlehre teach us about how these composers put together their most iconic pieces and to what expressive ends In this new Sonata Theory Handbook Hepokoski introduces readers step by step to the main ideas of this approach At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B flat K 333 to such structurally complex pieces as Schubert's Death and the Maiden String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action These illustrative analyses are

supplemented with four updated discussions of the foundational concepts behind the theory including dialogic form expository action zones trajectories toward generically normative cadences rotation theory and the five sonata types With its detailed examples and deep engagements with recent developments in form theory schema theory and cognitive research this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form

Mozart and the Sonata Form Joseph Raymond Tobin, 1916 Musical Form, Forms & Formenlehre William Earl Caplin, James Arnold Hepokoski, James Webster, 2009 In *Musical Form Forms and Formenlehre* three eminent music theorists reflect on the fundamentals of musical form They discuss how to analyze form in music and question the relevance of analytical theories and methods in general They illustrate their basic concepts and concerns by offering some concrete analyses of works by Mozart Idomeneo Overture Jupiter Symphony and Beethoven First and Pastoral Symphonies Egmont Overture and Die Ruinen von Athen Overture The volume is divided into three parts focusing on Caplin's theory of formal functions Hepokoski's concept of dialogic form and Webster's method of multivalent analysis respectively Each part begins with a basic essay by one of the three authors Subsequently the two opposing authors comment on issues and analyses they consider to be problematic or underdeveloped in a style that ranges from the gently critical to the overtly polemical Finally the author of the initial essay is given the opportunity to reply to the comments and to further refine his own fundamental ideas on musical form *The Sonata, Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart* F. Helena Marks, 1979 Discover more about the format of the piano sonata complete with descriptive charts sample stanzas scores and detailed analyses using Mozart's sonatas as a basis *Applied Forms* Ebenezer Prout, 1895 *The Sonata, Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart* F. Helena Marks, 1929 **Keys to the Drama** Gordon Cameron Sly, 2009 Classical Form William E. Caplin, 2000-12-28 Building on ideas first advanced by Arnold Schoenberg and later developed by Erwin Ratz this book introduces a new theory of form for instrumental music in the classical style The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form from individual ideas phrases and themes to the large scale organization of complete movements It emphasizes the notion of formal function that is the specific role a given formal unit plays in the structural organization of a classical work *Hearing Form* Matthew Santa, 2022-12-30 *Hearing Form Musical Analysis With and Without the Score Third Edition* is a complete course package for undergraduate courses on musical forms with comprehensive coverage from the Baroque to the Romantic Placing emphasis on listening it teaches students to analyze music both with and without the use of a score covering phrase endings and cadences harmonic sequence types modulations formal sections and musical forms *Hearing Form* is supported by an integrated workbook section its own full score anthology and a companion website containing an instructor's manual test bank and audio streaming and downloads of recordings for the pieces in the anthology Key updates in the third edition include Treatment of phrases and cadences now allows the book to be used by both instructors who teach that all phrases

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Expressive Forms in Brahms's Instrumental Music Peter H. Smith, 2005-07-07 This book is a substantial and timely contribution to Brahms studies Its strategy is to focus on a single critical work the C Minor Piano Quartet analyzing and interpreting it in great detail but also using it as a stepping stone to connect it to other central Brahms works in order to reach a new understanding of the composer s technical language and expressive intent It is an original and worthy contribution on the music of a major composer Patrick McCreless Expressive Forms in Brahms s Instrumental Music integrates a wide variety of analytical methods into a broader study of theoretical approaches using a single work by Brahms as a case study On the basis of his findings Smith considers how Brahms s approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart Musical Meaning and Interpretation Robert S Hatten editor

Rethinking Brahms Nicole Grimes, Reuben Phillips, 2022-10-28 Drawing on the expertise of a wide range of musicologists performer scholars and music theorists Rethinking Brahms provides new perspectives on Brahms s music the contexts of his creativity and the reception of his works **The Encyclopædia Britannica** James Louis Garvin, Franklin Henry Hooper, Warren Earle Cox, 1929

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